



Philharmonic and Concert Band

Thursday, February 26, 2015 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Seventy-fifth Concert of the 2014-15 Concert Season

Kennesaw State University Philharmonic

Charles Laux, conductor

JAMES CURNOW (b. 1943)

Phantom Castle

Kathryn Encisco, student conductor

ARCANGELO CORELLI (1653-1713)

Sarabande, Giga, and Badinerie

ASTOR PIAZZOLLA (1921-1992)

Oblivion

Perry Morris, student conductor

Ryan Gregory, violin soloist

CAMILLE SAINT-SAËNS (1835-1921) / arr. Jamin Hoffman

Danse Bacchanale

from *Samson and Delilah*

Matthew Richards, student conductor

Intermission

Kennesaw State University Concert Band

Debra Traficante, conductor

RALPH VAUGHN WILLIAMS (1872-1958)

Flourish for Wind Band (1939)

SAMUEL HAZO (b. 1966)

Arabesque (2008)

RONALD LO PRESTI (b. 1933)

Elegy for a Young American (1964)

FRANK TICHELI (b. 1958)

Fortress (1988)

program notes

Phantom Castle | James Curnow

James Curnow was born in Port Huron, Michigan, and raised in Royal Oak, Michigan, where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Nicholasville, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence (Emeritus) on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University, B.M. (Detroit, Michigan) and at Michigan State University, M.M (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone and a conducting student of Dr. Harry Began. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

James Curnow has taught in all areas of instrumental music, both in the public schools (five years), and on the college and university level (thirty years). He is a member of several professional organizations, including the American Bandmasters Association, College Band Directors National Association, National Band Association and the American Society of Composers, Authors and Publishers (ASCAP). In 1980 he received the National Band Association's Citation of Excellence. In 1985, while a tenured Associate Professor at the University of Illinois, Champaign-Urbana, Mr. Curnow was honored as an outstanding faculty member. Among his most recent honors are inclusion in Who's Who in America, Who's Who in the South and Southwest, and Composer of the Year (1997) by the Kentucky Music Teachers Association and the National Music Teachers Association. He has received annual ASCAP standard awards since 1979.

<http://www.curnowmusicpress.com/jamescurnow.htm>

Sarabande, Giga, and Badinerie | Arcangelo Corelli

The Italian composer and violinist Arcangelo Corelli exercised a wide influence on his contemporaries and on the succeeding generation of composers. Born in Fusignano, Italy in 1653, a full generation before Bach or Handel, he studied in Bologna, a distinguished musical center, then established himself in Rome in the 1670s. By 1679 had entered the service of Queen Christina of Sweden, who had taken up residence in Rome in 1655, after her abdication the year before, and had established there an academy of literati that later became

the Arcadian Academy. Thanks to his musical achievements and growing international reputation he found no trouble in obtaining the support of a succession of influential patrons. History has remembered him with such titles as "Founder of Modern Violin Technique," the "World's First Great Violinist," and the "Father of the Concerto Grosso."

His contributions can be divided three ways; as violinist, composer and teacher. It was his skill on the new instrument known as the violin and his extensive and very popular concert tours throughout Europe which did most to give that instrument its prominent place in music. It is probably correct to say that Corelli's popularity as a violinist was as great in his time as was Paganini's during the 19th century. Yet Corelli was not a virtuoso in the contemporary sense, for a beautiful singing tone alone distinguished great violinists in that day, and Corelli's tone quality was the most remarkable in all Europe according to reports. In addition, Corelli was the first person to organize the basic elements of violin technique.

Corelli's popularity as a violinist was equaled by his acclaim as a composer. His music was performed and honored throughout all Europe; in fact, his was the most popular instrumental music. It is important to note in this regard that a visit of respect to the great Corelli was an important part of the Italian tour of the young Handel. Yet Corelli's compositional output was rather small. All of his creations are included in six opus numbers, most of them being devoted to serious and popular sonatas and trio sonatas. In the *Sonatas Opus 5* is found the famous "La Folia" Variations for violin and accompaniment. One of Corelli's famous students, Geminiani, thought so much of the *Opus 5 Sonatas* that he arranged all the works in that group as Concerti Grossi. However, it is in his own *Concerti Grossi, Opus 6* that Corelli reached his creative peak and climaxed all his musical contributions.

<http://www.baroquemusic.org/bqxcorelli.html>

Oblivion | Astor Piazzolla

Ástor Piazzolla, king of the Nuevo tango, was born in Mar del Plata, Argentina. He grew up in New York where he mastered the bandoneón and became acquainted with legendary tango singer-composer Carlos Gardel. Upon returning to Buenos Aires in 1937, he gave concerts and made tango arrangements for Aníbal Troilo, later forming Orquesta del 46 to showcase his own compositions. Piazzolla claimed to have studied with three great teachers: Alberto Ginastera, Nadia Boulanger, and the city of Buenos Aires. Boulanger may have persuaded Piazzolla to pursue his interest in the tango, but Buenos Aires taught him its secrets, which he discovered "in a cold room in a boarding house, in the cabarets in the 1940s, in the cafés with balconies and orchestras, in the people of yesterday and today, in the sound of the streets."

In the mid-1950s Piazzolla set about to revolutionize the tango, a move that initially met with resistance among traditionalists in Argentina. He formed his Octeto Buenos Aires in 1955 specifically to experiment with new rhythms, new harmonies, melodies, timbres, and forms, ultimately creating tango nuevo, which represented a fusion of traditional tango, classical music, and jazz. He soon found acceptance for tango nuevo outside Argentina, particularly in France and the United States, and by the 1980s even the Argentinians were hailing him as the saviour of the tango.

Piazzolla composed *Oblivion* in 1982 for Mario Bellocchio's film *Enrico IV* (1984), adapted from a play by Luigi Piradello. The protagonist is an actor-historian who suffers a fall during an historical pageant. Upon regaining consciousness he assumes the identity of the character that he was playing, Henry IV, Holy Roman Emperor. Piazzolla's nostalgic tune unfolds in a slow milonga, a song genre of Uruguay and Argentina that was a forerunner of the tango.

La muerte del ángel (1962) belongs to the incidental music composed for Alberto Rodríguez Muñoz's play *El tango del ángel* about an angel who heals the spirits of the unfortunate in Buenos Aires only to be killed in a knife fight. This tango is part of a series of "ángel" compositions from the late 1950s and early 1960s. It falls into three sections, beginning with an aggressive fugue. Piazzolla attributed his contrapuntal facility to his studies with Nadia Boulanger. In the slow middle section, the cello introduces an expressive, lyrical theme that is passed to the rest of the trio. When the fugue theme returns, it is doubled fortissimo by violin and cello over chordal piano accompaniment.

Oblivion and *La muerte del ángel* were arranged for piano trio by José Bragato (b. 1915), the cellist in several of Piazzolla's ensembles, including Octeto Buenos Aires.

http://edmontonchambermusic.org/oldsite/PDF/2009Solstice_Notes2009June19.pdf

Danse Bacchanale (from *Samson and Delilah*) | Camille Saint-Saëns

The prolific Camille Saint-Saëns might well be considered the Professor Emeritus of French music. Over the span of eight and a half decades, he composed over three hundred works in a huge range of genres, performed in hundreds of concerts as pianist and organist, taught countless pupils, championed new composers, helped revive the works of Bach and Handel (composers he adored), and was known in every corner of the music world. Berlioz, a close friend, quipped famously, *Il sait tout, mais il manque d'inexpérience* ("He knows everything, but lacks inexperience").

Of his hundreds of compositions, his orchestral works, his masterpiece opera *Samson and Delilah*, and his concerti are the most popular. His beloved

Symphony No. 3 ("Organ") may have been his favorite child, but his bete noire quickly became *The Carnival of the Animals*. That this was his best-known work gave Saint-Saëns no end of disgruntlement. Composed in a few days during a trip to South America, he actually banned its public performance for many years (save for the lovely "Swan" movement) knowing instinctively that this humorous piece of musical fluff, created as a gag to please his inner-circle of friends, would become his albatross.

Saint-Saëns was not displeased, however, over the popularity of his opera *Samson and Delilah* (1877). Just as the opera has been in the opera hall, equally cherished in the concert hall is its *Bacchanale* from Act III. A scene of wanton jubilation, the Philistines are celebrating the fallen hero in the Temple of Dagon, Samson's shorn hair laid at the altar. And just as Saint-Saëns said that music falls from his pen like apples, the memorable, exotic sounding themes in this dance are prolific. The final dance is breathtakingly powerful.

Flourish for Wind Band (1939) | Ralph Vaughn Williams Duration: 2:00

This *Flourish* is not to be confused with three others in Vaughan Williams' output: *Flourish*, for chorus and orchestra (also known as *Flourish for a Coronation*, 1937), *Flourish for Three Trumpets* (1951) and *Flourish for Glorious John* (1957). This is the only one for wind band and is a rather obscure composition, not usually listed in musical reference works and even in books on the composer's music. Lasting about a minute-and-a-half, *Flourish for Wind Band* was intended as an overture for a pageant and in the decade following its premiere was lost. In 1971 the score surfaced and was finally published. Moreover, it attracted the attention of composer/arranger Roy Douglas, who fashioned versions of the piece for orchestra and a different one for wind band.

The original by Vaughan Williams opens with a lively fanfare based on a four-note motive. Marked Maestoso, the music blazes in gaudy, brassy colors but then settles down midway through with the introduction of a serene, stately melody related to the opening motif and reminiscent of the alternate theme in the first movement of the composer's *Symphony No. 5*, a composition he was then working on. In the end, this cannot be considered a major rediscovery, but neither can the piece be judged a failure. It is a delicious morsel, thematically and instrumentally recognizable in an instant as the work of Vaughan Williams.

- note by Robert Cumming

Arabesque (2008) | Samuel Hazo Duration: 6:00

Arabesque was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. *Arabesque* is based on the mystical

sounds of Middle Eastern music and it is composed in three parts, “taqasim” (tah’-zeem), “dabka” (dupp-keh), and “chorale.” The opening flute cadenza, although written out in notes, is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scales and modes of the genre. In this case, the flute plays in bi-tonal harmonic minor scales, and even bends one note to capture the micro-tonality (quarter-tones) of the music from this part of the world. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the musical and emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, most often at weddings. It’s drumbeat, played by a dumbek or durbake hand drum, is unmistakable. Even though rhythmically simple, it is infectious in its ability to capture the toe-tapping attention of the listener. The final section, the chorale, is a recapitulation of previous mystical themes in the composition, interwoven with grandeur of a sparkling ending.

Both sets of my grandparents immigrated to the United States; my mother’s parents were Lebanese, my father’s mother was Lebanese and his father was Assyrian. Sometimes in composition, the song comes from the heart, sometimes from the mind, and sometimes (as in this case) it’s in your blood. The Indiana Bandmasters Association asked for a piece that was unique. I had not heard any full-out Arabic pieces for wind orchestra, and I knew of this culture’s deep and rich musical properties... so I figured that one might as well come from me. (Plus, my mom asked if I was ever going to write one.) I hope you enjoy *Arabesque*.

- note by the composer

Elegy for a Young American (1964) | Ronald Lo Presti Duration: 7:00

Ronald Lo Presti, clarinetist and composer, was born in 1933 in Williamstown, Massachusetts. After graduating from the Eastman School of Music he received many grants from the Ford Foundation and has also served as the Composer-in-Residence for the Ford Foundation. Lo Presti has taught at Texas Technical University, Indiana State College, and Arizona State University. His most popular work is *Elegy for a Young American*, but he has also composed *A Festive Music; Introduction, Chorale, and Jubilee; Pagaent Overture; Suite for Winds; Tribute; and Tundra*.

Elegy For a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but

they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The maestoso closing reminds us again of our loss.

<http://www.windband.org>

Fortress (1988) | Frank Ticheli

Duration: 6:00

Fortress was composed in 1988 and received its premiere performance by the Batawagama Youth Camp Band in Iron County, Michigan, Donald Schleicher, conductor, on June 25, 1988. In the work, the tritone is the most important harmonic interval throughout. Alteration between major triads a tritone apart occurs throughout the piece. Additionally, there are three important motives that recur throughout the work, each receiving emphasis at different times. The main idea, a dotted eighth note followed by a sixteenth note rhythm, returns often and is passed around to differing sections. The call motif, a triplet figure followed by a half note, utilizes the tritone at the end of the figure. And the legato theme, which combines slurred patterns and a wide contrasting dynamic shape, occurring over a four-measure phrase.

- note taken from score

personnel

KENNESAW STATE UNIVERSITY PHILHARMONIC

VIOLIN I

Zoe Cesar, Acworth

Reid Hardy, Powder Springs

Rachel Hightower, Lawrenceville

Joy Murphy, Albany

Jacqueline Nguyen, Marietta

Susan Reyes, Kennesaw +

Chelsea Stacks, Bloomfield Hills, MI

Jordan Swanson, Stone Mountain

Christopher Glosson, Marietta

Rachel Gordon, Marietta

Perry Morris, Powder Springs

VIOLA

Amanda Cao, Snellville

Matthew Richards, Alpharetta

Marisa Yates, Kennesaw

CELLO

Daneel Bennett, Marietta

Kathryn Encisco, Marietta

Amy Holmes, Marietta

VIOLIN II

Jackson Brischler, Fayetteville

Nicole Brooks, Lawrenceville

Queenetta-Tye Clark, Brooklyn, NY

Anna Deeb, Roswell

Julie Donn, Woodstock

DOUBLE BASS

Wesley Thompson, Marietta

KENNESAW STATE UNIVERSITY CONCERT BAND

PICCOLO / FLUTE

Courtney Zhorela, Sharpsburg

FLUTE

Jazmin Anderson, Warner Robins

Hannah Culp, Cartersville

James Down, Roswell

Mo-Shari Ellefson, Cartersville

Nilia Ford, Marietta

Amanda Green, Acworth

Courtney Hamilton, Kennesaw

Mia Jordan, Kennesaw

Sara Knapp, McDonough

*Amanda Macon, Winnsboro, SC

Jessica Marques, Cumming

Aja Miller, Warner Robins

Julia Miller, Kennesaw

Madison Palmer, Dalton

Brandy Palmer, Auburn, AL

Maria Phillips, Saint Marys

Kaelyn Putnam, Kennesaw

Natalie Rovetto, Acworth

Stella Vera, Arecibo, Puerto Rico

OBOE

Charley Baer, Roswell

CLARINET

Elizabeth Blackhall, Cartersville

Briana Blanchard, Marietta

Paige Camilli, Suwanee

Jacqueline Crone, Alpharetta

Jenny Free, Georgetown, SC

*Kyle Green, Euahlee

Sierra Harris, Stockbridge

Adjoa Johnson, Kennesaw

Jason Kaplan, Alpharetta

Levi Lyman, Kennesaw

Sharlande Nicolas, Boston, MA

Kylah Pollard, Acworth

Eleanor Stevenback, Troy, MI

BASS CLARINET

Tyler Johnson, Valdosta

Ashley Morrison, Kennesaw

BASSOON

*Madelyne Watkins, Decatur

ALTO SAXOPHONE

Nyjiria Guider, Milwaukee, WI

Jane Hedenstrom, Cumming

*Noah Holcombe, Peachtree City

Henry Larsen, Columbus

Brittany Normile, Boston, MA

Kristina Phillips, Saint Marys

Faith Williams, Decatur

TENOR SAXOPHONE

Brookes Gafeney, Marietta

Zachary Mathis, Cartersville

BARI SAXOPHONE

Cheylin Dutra, Gainesville

HORN

Sean Brinkley Jr., Decatur

Megan Gifford, Woodstock

James Griffie, Newnan

Ciera Hudson, Blue Ridge

*Connor Osburn, Kennesaw

Rachel Pendergrass, Norcross

Jessica Vega, San German

TRUMPET

Chase Bradt, Kennesaw

*Patrick Collins, Cumming

Jonny Fallin, Cairo

Colby Geil, Suwanee

Pablo Gonzalez, Kennesaw

Alicia Jones, Kennesaw

*Michael Lewis, Columbus

Peyton Murdock, Powder Springs

Jessica Terry, Savannah

Brandt Winters, Social Circle

Eric Young, Marietta

TROMBONE

Elliot Folds, Lawrencville

Austin Franklin, Acworth

Sarah Norman, Cartersville

Laura Walker, Lawrenceville

*Devin Witt, Douglasville

EUPHONIUM

*Kristopher Davis, Kennesaw

Annaliese Gecowets, Woodstock

Trevor Jesko, Marietta

Brandon Lennon, Atlanta

Louis Livingston, Kennesaw

Zach Pate, Columbus

Mason Upshaw, Kennesaw

TUBA

Branden Bonner, Powder Springs

Daniel Jacobs, Marietta

Daniel McNabb, Rossville

*Andrew Pellom, Dalton

PERCUSSION

Michael Anton, Alpharetta

Michael Berry, Cumming

Jonathan Bowers, Lilburn

*Sydney Hunter, Marietta

Stephen Jones, Alpharetta

Pauly Lalvani, Alpharetta

Brian Michienzi, Adairsville

Justin Moon, Kennesaw

Elijah Pierre, Powder Springs

Nicole Sbashnig, Hackettstown, NJ

Cali Sprick, Roswell

Alayna Tichenor, Dallas

*Principal Chair

biographies

Assistant Professor of Music Education

Charles Laux is Assistant Professor of String Music Education at Kennesaw State University where his duties include teaching courses in string techniques and pedagogy, instrumental methods, and music education technology. Additional responsibilities include serving as conductor for the KSU Philharmonic, and as director of the KSU Summer Music Intensive and the KSU String Project. In addition he is a Ph.D. candidate in music education at The Ohio State University, conductor of the Georgia Symphony Youth Camerata Orchestra, and an Essential Elements clinician, consultant, and contributor for the Hal Leonard Corporation.

With 16 years of public school teaching experience, Mr. Laux directed orchestras in the Hilliard City Schools (Ohio), the Orange County (Florida) Public Schools and the Clark County School District, centered in Las Vegas. Under his direction, the Winter Park High School Philharmonic Orchestra was chosen to perform at the 60th annual Midwest Band and Orchestra Clinic. He has also taught courses at The Ohio State University, the College of Southern Nevada, Valencia College, and the University of Nevada, Las Vegas.

Mr. Laux has presented educational sessions for the Midwest Clinic, American String Teachers Association, Technology Institute for Music Education, Association for Technology in Music Instruction, and state music educator conferences in nine states. His performing experience includes several seasons with the Las Vegas Philharmonic, performances with the Nevada Chamber Symphony, and many freelance performances on violin and viola. Mr. Laux has conducted several regional and festival orchestras including the 2012 New Mexico All State Concert Orchestra and the 2013 GMEA Statewide Honor Orchestra. He is D'Addario endorsed educator/clinician and remains in frequent demand across the nation as an orchestra clinician, conductor, adjudicator and presenter.



Associate Director of Bands | Director of Athletic Bands

Debra Traficante serves as Kennesaw State University's Associate Director of Bands/Director of Athletic Bands. In this position, Dr. Traficante will guide and direct all aspects of the KSU Marching Band, "The Marching Owls," to be premiered in the Fall 2015, as well as the KSU Basketball Pep Band. Professor Traficante also serves as the Conductor of the KSU Concert Band, teaches beginning instrumental conducting, wind band literature, and marching band technique courses, while also advising Music Education students.

Dr. Traficante formerly served as Assistant Professor of Music/Assistant Director of University Bands at the University of Oklahoma where she conducted the Symphony Band, directed the "Pride of Oklahoma" Marching Band, taught conducting

lessons to graduate and undergraduate students, taught graduate wind literature courses, served as the lead teacher for the undergraduate conducting and methods course, and oversaw music education students. She also served as the School of Music: Music Minor advisor, Honors College Music Coordinator, faculty sponsor for Sigma Alpha Iota, and faculty sponsor for the Delta Chapters of Kappa Kappa Psi and Tau Beta Sigma.

Professor Traficante earned her Bachelor of Music in Music Education, cum laude, from the University of Florida (Gainesville, FL), a Master of Music degree in Wind Band Conducting from the University of Florida, and earned a Fellowship to pursue a Doctor of Musical Arts in Wind Band Conducting degree from the University of Oklahoma (Norman, OK).

She served as Director of Bands for five years at New Smyrna Beach High School, Florida and Assistant Director of Bands for two years at Buchholz High School, Florida.

Dr. Traficante frequently judges, guest conducts, and clinics ensembles across the United States, and has conducted at the International World Association for Symphonic Bands and Ensembles Conference in Singapore in 2005.

Professor Traficante is the immediate past National Vice President of Professional Relations for Tau Beta Sigma, and an Honorary Member of the Delta Chapters, Alpha Eta Chapter, and Beta Xi Chapter of the Kappa Kappa Psi National Band Fraternity and Tau Beta Sigma National Band Sorority. Additionally, she was honored in 2010 as a Distinguished Member in Sigma Alpha Iota and has been awarded the Martha Starke Memorial Scholarship for Women Conductors.



Ryan Gregory, violin

Ryan Gregory's musical craft, through deep engagement with a musical world of wide scope, is informed by rich collaborative experiences and perspectives. Inspired by the eclecticism of the independent music scene in Atlanta, he has performed and recorded with such acts as Little Tybee, Book Club, Spirits and the Melchizedek Children, and Book of Colors, and with Creative Loafings' 'Improvvisor of the Year,' Eric Fontaine. He has also collaborated with the contemporary dance ensemble, GloATL.

An alumnus of the Atlanta Symphony Youth Orchestra, one of Ryan's formative experiences was performing Shostakovich's *Fifth Symphony* side-by-side with the Atlanta Symphony Orchestra, conducted by Robert Spano. Ryan also participated in a chamber music masterclass with Robert Spano. In 2014, Ryan received a scholarship to attend the Miami Summer Music Festival in its inaugural year where he played under the baton of Grzegorz Nowak, Principal Associate Conductor of the Royal Philharmonic. He has played in the Georgia Symphony Orchestra and the South Florida Symphony. Recent performances as concertmaster have included Mahler's *Das Lied von der Erde* and Mason Bates' *Alternative Energy*.

He has twice been a finalist in Kennesaw State University's Concerto Competition. Upcoming performances as a featured soloist include a recital performance with soprano Jana Young and Astor Piazzolla's *Oblivion* with the Kennesaw State University Philharmonic.



His primary teachers have been Juan Ramirez, Oliver Steiner and Helen Kim. His coaches and mentors also include Kenn Wagner, Catherine Lynn, Allyson Fleck and Michael Alexander.

The connection he shares with others through teaching is of paramount importance to Ryan. He has led small classes of children in violin, piano, guitar and percussion; conducted sing-a-longs with infants and their caretakers; instructed elementary school students in ear-training and rhythm skills; and performed chamber music for orchestra classes in Cobb County Schools. He currently teaches foundations of violin technique privately and coaches string quartets under the auspices of the Georgia Youth Symphony Orchestra.

Ryan is also a member of the Klimt Duo, along with harpist, Tyler Hartley.

School of Music Faculty and Staff

Music Education

Judith Beale
Janet Boner
Kathleen Creasy
John Culvahouse
Charles Jackson
Charles Laux
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

Music History & Appreciation

Drew Dolan
Edward Eanes
Kayleen Justus
Dane Philipsen

Music Theory, Composition & Technology

Judith Cole
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Woodwinds

Robert Cronin, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola, Chamber Music
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Jana Young

Piano

Judith Cole, Collaborative Piano & Musical Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
Soohyun Yun

Jazz

Justin Chesarek, Jazz Percussion
Wes Funderburk, Jazz Trombone, Jazz Ensembles
Tyrone Jackson, Jazz Piano
Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
David T. Kehler, Wind Ensemble

School of Music Staff

Julia Becker, Administrative Specialist III
David Daly, Director of Programming and Facilities
Susan M. Grant Robinson, Associate Director for Administration
Joseph Greenway, Technical Director
Dan Hesketh, Digital Media Specialist
June Mauser, Administrative Associate II
Andrew Solomonson, Facility Operations Manager

Ensembles in Residence

Atlanta Percussion Trio
Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music


The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.


We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.





Michael Alexander
Interim Director, KSU School of Music

connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit musicKSU.com and click "Live Streaming" to watch live broadcasts of many of our concerts and to view the full schedule of live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Monday, March 2
Summit Piano Trio

Wednesday, March 11
Symphony Orchestra

Wednesday, March 4
Faculty Recital: Judy Cole, piano

Thursday, March 12
University Chorale and Women's Choir

Monday, March 9
Atlanta Chamber Players

Tuesday, March 17
Chamber Singers and Men's Ensemble

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.